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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
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**THE TECHNICAL SKILL OF A DANCER IS THE HIGHEST FORM
OF HIS PERFORMANCE POTENTIAL**

Abstract. *The research is devoted to the problems of artistic and pedagogical design as one of the highest forms of his performance potential. The technical skill of a dancer considered as a method of creative practical activity of applicants for higher education. The specifics of the development of technical skill of a dancer in applicants for primary art education are determined.*

Key words: *technical skill, performance potential, artistic expression, improvisation.*

Every direction of dance art, performance technique and artistic expression have a great importance. Potential (from Latin *potentia* - strength, power) can mean a set of all possibilities, funds in different areas, industries means "spare" possibilities. The qualities of people (human) that fundamentally affect the results of the activity which they are involved in one or another sphere (spheres) of activity are human potential (Semotyuk, 2011). Having these formulations, we can say that the highest form of performance potential in choreography is performance skill which is one of the most important component of training of children pupils students of choreographic groups institutions and studios. Just a high level of performing skill makes the performance bright and memorable, and every high qualified performer becomes in demand and competitive on the labor market.

If you break into the performance skill of a dancer into its component parts, then the base will be, first of all, individual abilities musicality technical knowledge and skills, bright expressiveness and emotionality - all this together it is an integral component of performance potential. Together it makes up professional equipment. If we consider all the components, we find out that this equipment consists of the possession of technical techniques, the ability to subordinate them to the task of creating a plastic artistic image (sometimes it is called expressiveness, acting skill) and the ability to work independently.

Everything can be achieved only as a result of consistent and systematic educational work. In order to adequately meet the requirements of the time, the performance of the dance must, first of all, be competent, correct, free, relaxed and artistic highly. Only during the process of systematic training and upbringing, the performer acquires technical literacy and expressiveness becomes stronger and more flexible in mastering the material and his movements acquire harmony and completeness.

Aesthetic and technical requirements for the performing skills of dancers have been developing over many centuries. Performing skill, based on traditions, was created in accordance with the requirements of its time. No matter what innovations are brought to choreography at times, no matter what modern directions and techniques appear on the stage, classical exercises is still the main core of professional executive training, on the base of which other dance techniques are developed.

Understanding the physical capabilities of one's body, which classical dance provides, promotes self-confidence, prevents the appearance of various psychological complexes, and promotes the expression of one's individuality. It allows revealing all sides of creativity, helps the dancer to express his perception of the world, to make sense of the world and himself in the world. Open your performance potential. "We express life in dance. We want the viewer look at each of our numbers, feel the soul of the people, their habits, customs, aspirations; we look for the aesthetics and the

plasticity that corresponds to modernity." Smirnov in his *Art of the Ballet Master*, referring to the words of I. Moiseev, tells us about the possibilities (Smirnov, 1986). "Mainly, the modern choreography is based precisely on the searching a new funds of artistic expression, on experiments that open up new ways of artistic embodiment. The famous Spanish dancer and choreographer Emilio Greco said in an interview for the film "The Real and the Future Body": "I have always been interested the moment of transformation of the body which can be brought, as a kind of metamorphosis, when the body ceases to be a body. How to know the simplicity and complexity of it?" (Nikitin, 2006 p.6). The phenomenon of modern choreography is the absence of mandatory movements and poses, its main goal is the formation and disclosure of the individuality and special features of each dancer.

On the edge of the 20th and 21st centuries improvisation as a performing practice came to the fore in dance. The word improvisation in translation from Latin means suddenness. In the works of scientists, improvisation is understood as "a type and dance system of modern choreography" (Plahotniuk, 2010, p. 98). Already in the 1980s and 1990s pp. improvisation becomes one of the key components of dance productions and choreographic systems. Improvisational methods are constantly used as a means of creating and staging certain choreographic compositions, by that becoming integral components of the choreographic process and dance, becoming a source of movement expansion. Scientific researchers and practicing teachers consider improvisation as a way to increase the general level of dance ability of the performer (Berezova, 1981). This regard, improvisation can be interpreted as a method of finding new choreographic vocabulary, a means of developing a unique choreographic language, etc. Therefore, improvisation can and should be used in the educational process as a comprehensive means of developing a dancer, because it is precisely in improvisation that a child, student, or student is liberated, because she (he) have not to imitate the dance of others, which is often very difficult. It was noticed that it is easier to arouse the interest of a child, pupil, student in dance precisely during improvisation.

Having formulated and analyzed definition of the concept of "improvisation", it is possible to imagine it as an expression of the dichotomy "tradition-innovation", in the content of which improvisation is a component of creative activity that accompanies the process of creating an artistic work - from the formation of the idea to its execution, for the viewer. Improvisation can be imagined as a three-level subsystem in the system of human activity. At the institutional level, it is represented as a subsystem of human activity; on the functional level - activity in the subsystem proceeds according to the laws of creativity; at the social level, this phenomenon is dialectically connected with tradition, with experience, acts as a study, as a type of

public creativity, as well as an independent genre, in which the analyzed phenomenon is most fully expressed.

Improvisation is called "real dance" or "spontaneous choreography", the ability to profitably use one's body and its capabilities, space, interaction with dance partners, sports and acrobatic technique. Improvisation is the most important direction of choreographic thinking, the organization of dance form, the specifics of dance performance, presenting as the principle of creating a choreographic image or a choreographic work.

Sports and acrobatic technique becomes the improvement of performance skills. The use of acrobatic elements in choreographic art is due to the constant technical and artistic development of modern dance (Plahotniuk, 2010).

The process of creation requires new solutions with the emergence of new modern artistic images, the growth of skill, psychophysical training of dancers of the new generation. The issue of education and organization of the educational process in choreography, the formation of performance skills attracts the attention of many scientists and researchers and remains relevant today. In this regard, the fundamental works of N.V. are particularly valuable for us. Sheremetyevska "Dance on stage", B.M. Sobinov "Dancing Gymnast", V.P. Korokin "Acrobatics", G.O. Berezov "Choreographic work with preschoolers", O.I. Chepalov's "Choreology", extremely important from a methodological and practical point of view are the book "Fundamentals of classical dance" by A. Ya. Vaganova and V.Yu. Nikitin "Partner training", "An innovative approach to the professional training of ballet masters of modern dance".

Modern choreography makes it possible to expand the range of dance movements, to improve the vocabulary of sports and acrobatic movements, it gives the opportunity to create a new kind of art, individuality and improvisation. The process of development of choreographic art changes under the influence of free improvisation, which is a connecting link between experience, performance skill and style, which are formed under the influence of innovation. «Modern choreography expands the amplitude of dance movements, improves the vocabulary with sports and acrobatic movements, forming a new type of art, formed under the influence of socio-political, philosophical, technological, stylistic characteristics of the culture of the 20th century...»(Plahotniuk, 2010). All this «...discovered improvisation and individuality in dance, and also stabilized its synthesized structure» (Sharinov,2010).

The process of development of choreographic art changes under the influence of free improvisation, which is a connecting link between experience, performance skill and style, which are formed under the influence of innovation. The ability to freely master performance skills with the help of sports and acrobatic techniques gives the opportunity to create new directions in choreography. New opportunities in the

pedagogical process. Acrobatics has become an integral part of the technical training of a dancer. With its help, a more perfect movement culture of the performer is cultivated, expressiveness of movements is enhanced, body flexibility, coordination abilities are developed, all physical data of the performer are developed, sports and physical training is improved (Corkin, 1983).

Performing skill is a certain component that includes the dancer's technique, his technicality, his performing skill as a dancer and as an actor, the highest form of performing potential. Each component can be developed in a dancer without the other, but in this case it cannot be said about the performer that he possesses performance skill. Any technically correctly performed movement should contain not only a scheme, but also expressive meaningful dancing, and the dance, in turn, should convey the emotions and expressiveness of the dancer. Each dancer, going on stage, must know exactly what role he has to show the audience, because you cannot go out dancing "Hopak" with the mood of a Ukrainian round dance, the idea of the production will not be revealed in the sense in which the choreographer wanted to convey to the audience. Even if the number is technically performed brilliantly, but there are no emotions on the stage, expressive colors, this number will be considered a failure, it will simply not be interesting to the audience, accordingly, it will not be understood.

Having considered the main forms and methods of work to improve the performance skills of children, pupils, students of the choreographic team by means of mastering the skills of sports and acrobatic techniques, it can be noted that the main form of choreography classes is, of course, the lesson. It is during the lesson that the main technical and artistic components of performing skills are formed. At the same time, classical dance as a system of plastic expressiveness has a special role in the technical and artistic training of a member of a choreographic collective. Classical dance is in the entire of choreographic system. Preparation is the base, the first stage in learning dance.

Having conducted research and experimental work on improving the performance skills of children, pupils, students of the choreographic team, it can be noted that the introduction of elements of sports and acrobatic techniques into the structure of the class increases the performance skills of the performers. By acquiring the experience of plastic interpretation of music, students master not only various motor skills and abilities, but also the experience of creative interpretation of music, its emotional and physical expressiveness. In each generation, over time, new trends appear, which are determined by the time. New technology, innovations in pedagogy, scientific and technical progress, all this changes the generalization of the term and practical experience of mastery, executive potential.

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ФОРМУВАННЯ ТА РОЗВИТОК ШКОЛИ ГРИ НА КЛАРНЕТІ ТА САКСОФОНІ В КИТАЇ

На початку ХХ ст. в систему китайської музичної освіти проникли європейські тенденції, які стали поштовхом для активного розвитку інструментального виконання, що давало композиторам змогу писати концертні твори для конкретних колективів та сольних виконавців. Шанхай став центром музичної освіти в 20-ті роки ХХ ст. В школах впроваджували уроки музики, спочатку хорового співу, згодом – інструментального ансамблевого виконавства. Шкільні самодіяльні колективи виконували досить складні твори, що свідчить про рівень підготовки юних музикантів. Всі бажаючі мали змогу записатись в музичні гуртки та вчитись грати на обраному інструменті. Хлопчиків здебільшого приваблювали духові, багато з них стали відомими музикантами.